

AESTHETIC FIGURE IN AMER KHALIL SCULPTURES (STONE SCULPTURES MODEL)

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Search summary:

The current research included the aesthetics of the figure in Amer Khalil's sculptures " Stone Sculptures Model" four chapters about me, the first of which is **the general framework** of research, while the second chapter in the current study included the theoretical framework, which contained three knowledge investigations, the first of which dealt with: an introduction to the aesthetics of the form

The second research included the form in contemporary Iraqi sculpture, while the third included sculptor Amer Khalil. At the end of the third chapter, the researcher mentioned the indicators that resulted from this chapter.

As for the **research procedures** in which the researcher identified his research community with (20) sculptures from which the researcher chose in a method of meaning his research samples, which were identified as (3) sculptures. Adopting the descriptive analytical approach in its analysis, and concluding with sample analysis.

1. In a final work, the sculptor relied on the style of modern schools in the formation of this after his academic studies and his knowledge of the methods of artistic formation associated with modern thesis in the completion of sculptures, as in most models.

In addition, the researcher reached a number of important conclusions:

1- The use of stone ore in the most work of sculptor Amer Khalil because it meets his psychological and emotional needs and ease of acquisition as well as its advantages that made it one of his favorite materials.

Search problem

The association of aesthetic meanings with art indicates the vision and awareness of the artwork and its study, as does the historian, sociologist and artistic critic, but the formulas of creative work are only a reflection of the era or civilization in which it was produced. It defines

the forms and contents, the aesthetic values of the realistic forms come through the artist's depiction of reality no matter how it expresses the truth, it must come with something of a switch, modification or reduction, as the artist enters some of the modification of the image when he refers it in the sculpture coin to two dimensions only, the sculpture was based on the form that found merely taken from the main lines and geometric shapes characteristic of it, the forms in sculpture varied throughout history with the limits of its external details and in the design form created by the sculptor on the body of the sculpture. Hence the problem of current research arose by answering the following question: -Did the artist Amer Khalil form an active presence in the field of contemporary Iraqi sculpture, and did his works have a formal aesthetic that achieved uniqueness or orientation in her public discourse?

The importance of research and the need for it:

1. The research comes as an added link to the theoretical aspect of fine art, especially in aesthetic aspects.
2. The current research serves researchers in the faculties of fine arts, institutes of fine arts, artists, intellectuals, and those interested in the field of modern art.

3. Research objectives:

The current research aims to:

- 1- The aesthetic of the shape is known in Amer Khalil's sculptures (stone sculptures are typical).

Research limits:

Objective boundaries: The research was limited to the study of sculptures of stone ore

2- Temporal boundaries: Work done for the phase (2018-2021)

Spatial boundaries. Sculptor's work done in Iraq.

Definition of terms:

(Aesthetics)

The term beauty is mentioned in the Qur'an in places such as: ((He said, ""I have given yourselves something beautiful patience"")) and he said:*((And you have beauty in it when you rest and when you are released))^(**).

Aesthetic (in language)

- Beauty: Ibn Maser mentioned it in (The Tongue of the Arabs) as a beautiful source, and the act is a camel. According to Ibn al-Ether, beauty falls on images and meanings, and the man has been beautiful because he is beautiful ⁽¹¹⁾.
 - Beauty: A characteristic uttered in things, and gives the souls pleasure and a sense of regularity and harmony, which is one of the three concepts to which the provisions of values (beauty, truth and goodness) are attributed ⁽¹²⁾.
 - The word beauty and goodness is mentioned in the hadiths of the Prophet P, saying: "The good face inherits the vulva, and those who have come to God with a good face, a good creation and a good name, he is one of the elite of God's creation" ⁽¹³⁾
- Aesthetic - Beauty (terms)
- Aesthetics, in its broad sense, are described as the love of beauty, as they are found primarily in the arts, and in everything that appeals to us in the world around us. In this broad sense, it existed during the history of civilization, but the word aesthetic, first appeared in the

nineteenth century, referring to something new not just love of beauty, but a new conviction of the importance of beauty compared to other values, and became aesthetic representing certain ideas about life and art ⁽¹⁴⁾.

- Beauty, too, is determined by its existence in the subject, in the perceived self, in addition to the criteria imposed by society on man, so that his aesthetic judgments can be upright ⁽¹⁵⁾.
- Reid defined him as "the unity of formal relationships between things that our senses realize."
- "Beauty begins with the work of art through its expressive potential... Beauty is expressive. This means that the more the artwork is expressive, the more beautiful it is, and the more it loses some of this expression, the more it loses its beauty" ⁽¹⁷⁾.

Shape

Shape Linguistically: -

((The shape by opening the likeness and ideals, and the combination forms and problems, and the two things have been eaten and each of them is related to its owner. ⁽¹⁸⁾).

Shape (term):

- "It is a necessary condition for the cognitive and sensory diagnosis of the content, and there is a form in the structural sense which is a certain harmony or proportional relationship of parts with all, and each part with the other can be analyzed and eventually converted into a number" ⁽¹⁹⁾.

Procedural definition of Shape: -

The interaction of the structural and formative relationships of the artwork with the contents of its component and form is not the essence, and approaches to achieve the image of the artwork and its overall structure, which is one of the elements of the composition of the artwork which is the appearance or image achieved according to limits through the response of the systems of structural relations of the form with the content an aesthetic component of the form.

Chapter 2

Theoretical framework:

The first topic: the concept of form in the artwork

The second: The shape in contemporary Iraqi sculpture

Third: Sculptor Amer Khalil

The first topic: the concept of form in the artwork aesthetically

The construction of the artwork depends on the mutual organization between the form and the ideas carried by the content in the imagination of the artist, which may be the result of the repercussions of awareness, unconsciousness, heritage or customs, values and attitudes, or may be a fleeting moment felt by the artist and may carry the connotations and meanings of looking ahead. Father, which makes him a follower of him, which is seen in similar arts such as realism and so on." It is one of these elements, the artist may produce solid shapes in a variety of sizes and bodies that may be many or few and may be stacked in a tangled or isolated group with loose spaces and the decisions made by the artist that affect the quality, number and order of the forms are the basis for giving art the final image, but the shape with the content cannot be controlled without a sense of space. ⁽¹¹⁰⁾

Shape elements:**First: Line**

The form is based on a network of relationships and means of linkage, which control the composition of the aesthetic impression of the recipient, the form is in all cases associated with its basic elements and means of assistance, which are a collection because there is a mechanical relationship without those original components of the form and there is no linking means.

Calligraphy is one of the most important elements of the form because it has a great role in understanding the shape sensory through the expressive energy it transmits and has been used by artists of all kinds to express their aesthetic approval and visual vision with the depiction of feelings and feelings not to show them on the pictorial surface, the line is the bearer of their emotions and visions, their hatred of wars and monsters in general, their love for nature and beauty in particular. The sculptor may use lines of conflicting or harmonious forms in different places of sculptural work, to embody certain psychological and human situations he wants to photograph⁽¹¹⁾.

Second: Color:

Color is associated with the form through the interrelated relationships involved in the compositions of the artwork, the creative artist relates to colors, shapes, and he loves the color of color, the shape of the shape as he realizes it for itself and not for himself, he sees the inner life of things manifested through their forms and colors and gradually make them accessible to our perception, which is in it tight. The artist uproots us, at least for a while, from our intellectual advances related to form and color, which corner themselves between our eyes and reality ⁽¹²⁾.

The color stems from a sensory result that the recipient automatically releases by coexistence with color, and this is what George Santiana found, he says that it is "just a sensory effect and does not differ in itself from the effect of any other sense, but the effect of color was more closely related than other senses to the realization of things so soon that this effect becomes a factor of beauty in a way that does not come to other senses. Color values vary between us, and they are similar to the different values that other sensations have."⁽¹³⁾

Third: Space:

Space plays a major role in understanding the form by adding the status of the third dimension to the blocks and stones on the pictorial surface, and the primitive human has expressed space by carving it and drawing it to different shapes and positions and in order to express the dimension or proximity⁽¹⁴⁾.

Space is very important and necessary, and the balance between the sculptural form and the surrounding space is not achieved through the consensus of the single visual units in several groups and interrelated forms, i.e. a situation that corresponds to the attractiveness of the elements formed in the artwork, in which case the blocks remain together and this is produced in the stereoscopic circular sculpture that is often displayed in public squares, but in the second type of sculpture, the prominent wall shape, that space may be organized without formulating it in a form fits the size of that space.

Therefore, we can mix the artwork with space in one complex structure, i.e. the internal art form in terms of creating spaces, located behind the openings and holes through which the recipient sees the forms behind the artwork, and sometimes it is a space in the sculpture itself, i.e. not in the form of holes but spaces within the general composition of the sculpture itself. Although the spaces may not correspond to the importance of the shape, the inner spaces of the outer shell, and

the spaces between the forms of internal and external sculptural elements, played a key role in the aesthetic pattern"⁽¹¹⁵⁾

Fourth: Texture:

Texture is an important element of the form, enjoying the material is the simplest and most widely circulated taste of the material, the texture of the artwork is a source of presence we feel directly, because the material is the body of the work and can not be dispensed with in ancient times and present times, the form can only be when the artist formulates the material, subject, emotion and imagination in a structured work that is self-sufficient, and has its inherent importance⁽¹¹⁶⁾.

The Second: Contemporary Iraqi Sculpture

The march of Iraqi art in general and contemporary sculpture in particular formulated a number of factors and movements that represented the main pillars from which the early beginnings of the young plastic art movement in Iraq emerged in the early 20th century (1920-1930), human beings A number of amateur painters, most notably Abdelkader Al-Rassam, who was an officer in the Ottoman army, and Hajj Mohammed Salim (Abu Jawad Salim), who was an amateur of painting and influenced this movement, represented his sons (Jawad, Nizar, Naziha, and Jawad). Other first artists to emerge in this field include Mohamed Saleh Zaki and Assem Hafez⁽¹¹⁷⁾.

Therefore, it has become a duty for us to look at all the works of art of our artists within the social and political framework that the artist experienced in an important period of struggle for freedom and expansion in Iraq, especially in the new generation, the artist social naturally derives the tones of his rhythm and feelings from the social environment, he has to interact with its members and portray reality, because we always live it but depict those crucial moments and rare events dive deeper and explore its depths to incoheren what is hidden from the public⁽¹¹⁸⁾.

Therefore, many schools and artistic movements have emerged in Europe and therefore influenced contemporary Iraqi sculpture, so the Iraqi artist has followed the example of it and the effects have been expressed in the curricula of some artists in one way or another. Here it must be pointed out that the global plastic movement has risen "when the constants of classicism leave conformity and likeness beyond that. In the early 1940s, the Iraqi art formation movement was displaced and departed from a different origin from previous principles in the world. This means that the movement of the variable in the world has shifted from constant to variable, while the movement in Iraq has resulted in a variable to a new variable"⁽¹¹⁹⁾.

The Iraqi artist has become serious about crystallizing the features of his new tendency, which formulated the founding periods of Iraqi art, and planned his founding position in inspiring the cultural heritage, and his marriage to contemporary world art. Modernity in Iraqi art has been associated with two situations: the first, the beginning of the discovery of elements of modernization and synchronisation, the inspiration of the cultural heritage of the region and the Arab, and therefore what can be called the contemporary Arab school in Iraqi art, the second is a simulation of European art in general. In order to distinguish the second state associated with modernity in Iraqi art, which is its tradition of European art, we need to show knowledge of the references of that art.

The third topic:

Sculptor Amer Khalil:

Amer Khalil, a sculptor born in Babylon in 1957, graduated from the Faculty of Fine Arts sculpture department in 1981. Master 1987, member of the Iraqi Artists Guild. A member of the Iraqi Plastics Association. He worked as head of the plastic department. He contributed to many activities of the Artists Association and the National Museum. He held 22 personal exhibitions, and the work is made of wood, as we see in the work the sculptor has referred the nature of the wood and invested it for the benefit of his work, it was formed in a way that deleted its sculptural composition, and in this composition we see the apparent departure from simulation, and the approach of the form of realistic systems if he showed some features with noses and enlarged the size of the rectangle, Although the work is devoid of all the anatomical details of the body, the artist was content with blocks, surfaces and a group through which he was able to express the body. The construction carried out this work of organic form loaded with abstract values of high expressive value through the softness of its lines and the color that it invested in its consistency with the content presented so that it came in harmony with the idea of work and the nature of the formal output implemented, which is part of the compositional sculpture to add more than one material and assemble it in an artistic way reflected his ability to compose a work of various ore and harmonious with each other as evidenced in the work since the presence of those wires or metal bars installed on it entirely above the wooden base. This combination also achieved a space for work, and in its implementation the sculptor followed the expressive method of action by stripping it of organic forms, achieving a form that transcends sophistication and [non-diagnosis\[20\]](#).

He participated in a number of exhibitions, including

- 1-Contemporary Iraqi Sculpture Exhibition, Rashid Hall, Baghdad, 1982
- 2-Exhibition of the Conference of the Iraqi Formations Association, Baghdad, 1983
- 3-Exhibition of glimpses in contemporary Iraqi art, Saddam Center for the Arts, Baghdad, 1990
- 4-Group of Four 6 exhibition, guest of honor, Hall of the Gallery, Baghdad, 1990
- 5-Exhibition of 10 Iraqi artists, Iraqi Architecture Club, Baghdad, 1991
- 6-Eighth Wasiti Exhibition, Saddam Art Center, Baghdad, 1991
- 7-Artists Exhibition today and tomorrow, Ain Hall, Baghdad, 1992

And other exhibitions that Amer Khalil participated in

When we look at Amer Khalil's sculptures, we're overwhelmed by a different feeling, a feeling that comes from the nature of his repeated questions that have been insisting on us since we set foot on the surface of our tragedy. And our lost paradise, a question in which he reveals before us the power of alienation and his spiritual alienation, we feel its weight, and prepare ourselves for the deep emotional structure, hidden, its inimitable, sulky self waiting for transformations and cutting its limbs in front of contradictory duos, which did not limit its severity other than its own shadow in the bosom of its dust and constant existential confusion, Historically, the shape of the head is facets, at it, is not a mask of concealment and cognitive death, as sumerian, and its appeal to another world, a metaphysical world in which the self is subjected to its heat, its wear and dream in the face of its existence usurped by its sensory dominance, or in other words, the postponement of its wisdom and early humanity, and Amer Khalil extends nonetheless and does not hide his whims and singing, formal and semantic, sad and tired coming from the far south. The theme of his ether theme (head, mask) goes beyond its icon to become a code of symbolin the contexts of emotional, unconscious and historical knowledge.

Indicators resulting from the theoretical framework

- 1-The (aesthetic of form) in the work of art must be expressive, and it is this expression that gives a clear meaning to it by containing some content.
2. The material has a great impact on contemporary sculpture through its sensory manifestation, which is the in-kind output and the basic structure of sculpture in terms of techniques and treatments that enable the sculptor to achieve what he sees.
3. Contemporary Iraqi art, in all its diversity, used inherited values to depict them in a texture that approached the texture of the material of its ancient civilization, and in a contemporary manner.

Search procedures:

Research community:The research community included the stone sculptures of sculptor Amer Khalil (20) works, and the research community was limited after its survey in the years 2018 to 2021 to cover and achieve the research objectives.

Research sample:The research sample was selected in a specific order of the subject of the research in a deliberate manner in accordance with the nature and subject matter of the research, where the researcher chose the sample to represent the necessities of research amounted to (3) sculptural works of art.

Research tool:In order to achieve the objectives of the research, the researcher relied on the indicators produced by the theoretical framework as an analysis tool using the descriptive analytical method as a method of analysis of the research sample where the work is described and analyzed on the basis of (general description, analysis of works on the body of sample models).

Analysis of the research sample:

Model (1)

Work name: Woman

Measurement: 30×25cm

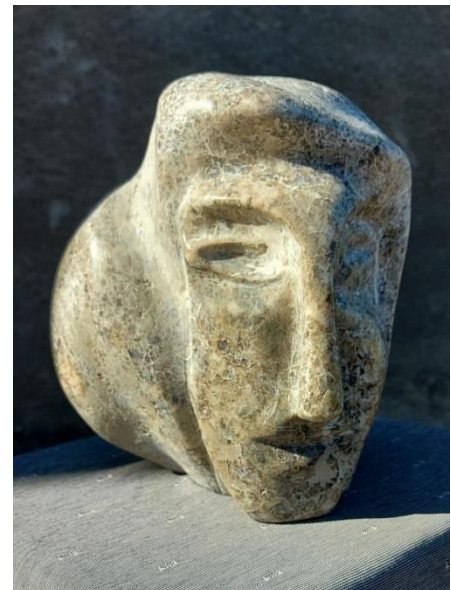
Year: (2018)

Raw: Alabaster stone

Return: From the artist's own property

A sculpture of a stone sculpture, which embodies the head of a woman executed in an abstract manner, with a long and interesting texture, represents a reduction in sculptural work in a simplified style by the sculptor and the work is based on the jaw and neck, like the base, a dark color and different spots.

The abstract destination that covers the majority of the general form in the sculptor's outputs is only a means of expressing what is subjective and is objective in form, the aesthetic of the form in terms of its general form represents the head of a woman in an artistic style of an expressive character, while we find that the supporting base of the work is made up of stone material as shown in the picture.



As for the aesthetics of the sculptural form carried by this achievement, the sculptor has moved towards presenting his own vision in a mere expressive and symbolically oriented way through the general body of form.

The sculptor also addressed the subject of how women do not represent the symbol of life and fertility in many ancient historical civilizations, including the Mesopotamian Valley and the Nile Valley, representing the wife, sister and mother. In his work, the sculptor focused on the relationships of these vocabulary groups in the same budget between the right and left parts of the work as a basis on which the unity of the subject was based, as well as another budget based on the direction of the lines and the movement of work, for which the sculptor sought to create or find a way to succeed in his formal formulation and its stylistic specificity.

Model (2)

Name of artwork: Head of a Man

Measurement: 28×20cm

Year: (2020)

Raw: Alabaster stone

Return: From the artist's own property

A sculptural work of alabaster stone material, carried out in an abstract manner, the work suggests from its exterior shape similar to African masks interspersed with the work one low on the right and the other to the left side above the eyes, the color of the work is green thanks to the nature of the stone, but the texture of the work is soft texture, it embodied in its sculpture this shape with a vital structure with bends and turns, The base of the work is in the form of a small rectangle within the lower jaw of the sculptural work, and the form of work appeared in a pattern of expression, on the one hand and on the other hand a part of the processors that permeated the sections of the carved mass appeared, which in turn caused an internal balance between the sections with condensation on some aspects of the procedure in restricting the general composition of this work.



The composition of the semi-pyramid work was inverted in the formulation of the sculpture, dedicated to the spaces of the mass with curved paths through rotations in the eye quarry of the sculpture work, which provided this form of movement hinted at these paths, and although it is semi-geometric, the boundaries of the shape that complete the outer line neglect the composition, which constitutes the abolition of its extreme geometry and spontaneity in the movement flowing because of the curvatures of the stone material neutralizes the role of the sculptor in the formulation of these parties to conform and accomplish harmony Formally with a soft texture to work through the use of alabaster stone material.

The sculptor gained through his credit on the relationship system between the raw and the shape, and during this relationship he did expressive energy in the appearance of the shape, and explains the virtual organization between the components of the work in general, by its association with the raw quality and the apparent leaving between softness and roughness in some situations, and thus the sculptor's marriage between the texture, structural and aesthetic compatibility, which produced a pattern of dynamic movement of the sculpture work by linking the form to the content and balance an important link in the sculptural work, the reference establishment of the work is

due to personal principles Psychological and expressive and conceptual formal narration in the sculptor, and the aesthetic of this work is to clarify the personal influence of the sculptor, and to act in form and communicate according to the concept of life.

Model (3)

The name of the artwork: the formation of a woman's head

Measurement:35×25cm

Year: (2021)

Raw: Alabaster stone

Return: From the artist's own property



A stereoscopic sculpture made of alabaster stone material carried out in an abstract manner that represents the shape of the woman's head from her external body and is in a state of stability which represented the basic pillar of this form, and a hair like a round aura on the head of the material of white alabaster,

The work represents the formation of a woman's head and this topic is considered one of the topics that the sculptor has often presented in different forms and treatments, the image of the work of the principal from the first glance is clear as fossilized formations such as formations formed by the natural conditions of the deposits of other factors of nature, but they appear, after technically meditating on their associations with the analogy of the woman personality despite the external limits of the general form where the work consists of one piece overlapping with its preacher representing the head of a woman mere details.

The representation of the basic form of such a subject may not be borrowed, as the artist has demonstrated through the presentation of many similar forms in his works, but the modernist abstract representation of this subject builds its associations with suggestive forms that you often find in the folds of the artwork and its zigzags and composition of the work and does not hide from it that it was an intellectual concern of the artist, which is evident in the compositional composition of the sculpture mixed between the form stored in the memory of the artist that can be observed not in form not only through textured wording in all parts of the work.

The sculptor produced a primitive lyrical composition in which he tried to show aesthetic values through intermittent linear treatments, contrasting connective reflections, and relationships between the inner and outer spaces, and the dialectic about the artistic form and the camouflage element, on the other hand, taking advantage of the pictorial insinuations of the forms accumulated in itself through many years.

Findings and conclusions:

1- The sculptor relied in a work on a method of money to modernity in the formation because of the following of it through his study in Italy and his knowledge of the methods of artistic formation associated with the thesis of modernity in the completion of sculptures as in most models.

2- Some of the sculptor's work tended to create geometric structures in his artistic composition and with high degrees of abstraction aimed at creating various formal compositions, as well as providing the recipient with multiple readings without specifying the title of their meaning, as we found in all the sample growths.

3. Technical treatments were based on the principle of harmony between form and its intellectual content, reflected in the selection of materials that matched the ideological connotations of the work. Whether in terms of texture, shape or color, beauty is no longer manifested only in the form of the material. But also in its intellectual and semantic dimensions. This is represented in all sample models.

In addition, the researcher reached a number of important conclusions:

1- The use of alabaster stone ore in the most work of sculptor Amer Khalil because it meets his psychological and emotional needs and ease of acquisition as well as its advantages that made him one of his favorite materials.

2- Many works were formed by the sculptor by taking a vertical position that could be shaped by purely subjective self-narration that has a psychological connection to subjective subjects or to his observations of works in the West directed at him in many of his works carried out in this direction.

Recommendations:

1- The need to overcome the difficulties for researchers studying subjects outside Iraq, by allocating study missions, in the service of science and art.

2- The need for artistic and media institutions to deepen the aesthetic awareness of the art scholars and connoisseurs, through the holding of seminars and conferences, and to hold critical dialogues to contribute to the development and creation of meaningful business contexts with a view to developing the reality of the plastic movement in Iraq.

propositions:

- Features of expression in contemporary Iraqi sculpture (Wood Inmodja).

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